

# AFFAIRS of the WEEK on the STAGE

H.B. WARNER  
and  
RITA  
STANWOOD at the  
GRAND OPERA HOUSE

## "CAESAR AND CLEOPATRA"

George Bernard Shaw Tells Why He Wrote the Play  
and Pays a Tribute to Forbes-Robertson—  
Side Lights on Caesar as a Man.

"Caesar and Cleopatra" is an attempt of mine to pay an instalment of the debt that all dramatists owe to the art of heroic acting. Since Shakespeare paid up so handsomely on this score the British drama has been falling into heavier and heavier arrears. The heroic actor is forced into everyday drama because we cannot spend our whole playgoing lives at "Hamlet" and "Macbeth"; "Virginia," "Ingomar" and "The Gamester" are out-moded, and "Richelieu" does not carry an heroic actor very far in the twenty years of eminence which follow his long apprenticeship. Besides, our conception of heroism has changed of late years. The stage hero of whom Tennyson's King Arthur was the type suddenly found himself cut, as Torvald Helmer did in Ibsen's "A Doll's House," and died of the shock. It is no use now going on with heroes who are no longer heroic to us. Besides, we want credible heroes. The old demand for the incredible, the impossible, the superhuman, which was supplied by bombast, inflation and the piling of crimes on catastrophes, and of factitious raptures on artificial agonies, has fallen off; and the demand now is for heroes in whom we can recognize our own humanity, and who, instead of walking, talking, eating, drinking, sleeping, making love and fighting single combats in a monotonous ecstasy of continuous heroism, are heroic in the true human fashion; that is, touching the summits only at rare moments and finding the proper level of all occasions, condescending with humor and good sense to the prosaic ones, as well as rising to the noble ones, instead of ridiculously persisting in rising to them all on the principle that a hero must always soar, in season and out of season.

### FORBES-ROBERTSON.

I wrote "Caesar and Cleopatra" for Forbes-Robertson because he is the classic actor of our day, and had a right to require such a service from me. He stands completely aloof in simplicity, dignity, grace and musical speech from the world of the motor car and the Carlton Hotel, which so many of the others, clever and interesting as they are, very evidently prefer, or at least think they ought to pretend to prefer, to the Olympian region where the classic actor is at home. Forbes-Robertson is the only actor I know who can find out the feeling of a speech from its cadence. His art meets the dramatist's art directly, picking it up for completion and expression without explanations or intimations, even when he follows up the feat by turning to ask what the prosaic meaning of the sentence is, only to find the author as much in doubt as himself on that point. Without him "Caesar and Cleopatra" would not have been written; for no man writes a play without any reference to the possibility of a performance; you may scorn the limitations of the theatre as much as you please, but for all that you do not write parts for six-legged actors or two-headed heroines, though there is great scope for drama in such conceptions.

### THE TRADITIONAL CAESAR.

That Forbes-Robertson's Caesar should be famous in America before it had been seen here is a fact which speaks for itself on the subject of theatrical enterprise in London. The American notices of the play showed, in spite of all my warnings, general and the career of Julius Caesar in particular. Just as all the military realism and elaborately accurate Balkan local color of "Arms and the Man" was received in 1894 with incredulous ridicule as mere opera bouffe, so everything in "Caesar and Cleopatra," which is simply dramatized Mommien or transcribed Plutarch, has been pooh-poohed as fantastic modern stuff of my own, whilst the few

modern topical allusions I have indulged in, including the quotation from Beaconsfield on Cyprus, have passed unchallenged as grave Roman history. . . . The fact that Caesar was a real flesh and blood man, and not a statue with a photograph in its mouth, repeating, "I came; I saw; I conquered" and "Et tu, Brutus!" appears to strike the American journalists as a whimsical paradox.

### THE REAL MAN.

Caesar was a very modern man indeed; first a young man about town, dressed in the height of fashion; then a demagogue like Wilkes or Bradlaugh, with mobs in his pay; then, at forty, discovering that handling a provincial army was child's play to a man accustomed to manipulate Roman mobs; then, by force of circumstances and eagerness for any destiny, political adventurer gambling with Pompey for the empire of the civilized world and winning; finally, dead and turned to clay, assassinated by the Nonconformist Conscience. The reason Shakespeare belittled him, and that no later English dramatist touched his greatest of all protagonists until I saw my chance and took it, was simply that Shakespeare's sympathies were with Plutarch and the Nonconformist Conscience, which he personified as Brutus. From the date of Shakespeare's play onward England believed in Brutus with growing hope and earnestness until the assassination in the Capitol was repeated in Whitehall and Brutus got his chance from Cromwell, who found him hopelessly incapable and ruled in Caesar's fashion until he died, when the nation sent for Charles II because it was determined to have anybody rather than Brutus. Yet as late as Macaulay and John Morley you find Brutus still the hero and Caesar still the doubtful character. It was Ibsen who killed him at last with the selfsame steel that slew the Tennysonian King Arthur. That left the dramatic field free at last for Caesar and for Forbes-Robertson.

### CYRIL MAUDE'S COMPANY Coming with an Interesting Repertory in November.

When Cyril Maude opens his season under the management of the Liebler Company at Wallack's Theatre on November 3 he will begin his repertory with "Tiddlers," an English version of "Tripplepatte," a play in three acts by Tristan Bernard and Andre Godefroid, adapted by Clyde Fitch. The plays to follow will be "The Second in Command," by Robert Marshall; "Beauty and the Barge," by W. W. Jacobs and Louis N. Parker; "Tantalizing Tommy," by Paul Gavault and Michael Morton; "The Headmaster," by Wilfred T. Colby and Edward Knoblauch; and "Grumpy," which received its first production in Glasgow just before Mr. Maude sailed for America. Mr. Maude brings with him his entire English company from his own theatre, The Playhouse, in London, and has brought every detail of scenery and effects with him. By far the most elaborate production which Cyril Maude will make will be the new version of Goldsmith's story, "The Vicar of Wakefield," in which he will play "Dr. Primrose" and Margery Maude will appear as "Olivia."

Among the classic parts in which Mr. Maude won distinction in England are Sir Peter Teazle, in "The School for Scandal," and Hardcastle, in "She Stoops to Conquer." Mr. Maude will be seen in these characters during his engagement in New York. After his run at Wallack's Theatre in New York is over he will play a season at the Plymouth Theatre in Boston and a short season in Chicago before sailing for home.

### STOCK AND ONE WEEK HOUSES.

The week's attraction at the Grand Opera House is "The Ghost Breaker," the entertaining farce-melodrama-romance, with H. B. Warner and practically the same company as that at the production last season at the Lyceum.

The Harlem Opera House offers for the first time at popular prices "The Grain of Dust," dramatized by Louis Evan Shipman from David Graham Phillips' novel of the same name. It is a play of today, dealing with the war of love and finance between a young corporation lawyer and a powerful man in the financial world.

"When Dreams Come True," with Joseph Santley, May Vokes and the original cast, is the attraction for a final week's engagement at the West End Theatre. Besides many dancing and singing

numbers there is an entertaining moving picture travesty among the specialties.

At the Royal Theatre, The Bronx, Winthrop Ames' production of the fairy tale play for children and grown-ups, "Snow White and the Seven Dwarfs," will be the attraction for the week beginning tomorrow night, with matinees every afternoon thereafter at 3:30, and a special performance on Saturday morning at 11 o'clock.

Cohan and Harris' Gaiety Theatre farce, "Officer 666," will be the attraction at the Prospect Theatre, The Bronx, for the week beginning tomorrow night, with matinees on Tuesday, Wednesday, Friday and Saturday.

Paul Armstrong's melodrama, "A Romance of the Underworld," is the attraction at the Academy of Music this week.

### "DANIELA" ADAPTED.

An English version of the three-act

play "Daniela," by Guimerà, has been made by Wallace Gilpatrick and Guido Marburg, who control this author's output for English speaking countries. Guimerà wrote "Daniela," as he did "Marta of the Lowlands" and "Maria Rosa," for Maria Guerrero, Spain's leading emotional actress.

### "LOVE AND LAUGHTER."

"Love and Laughter," the new Oscar Strauss operetta—his first, in fact, since "The Chocolate Soldier"—will be the next musical piece to be produced by Charles Frohman. This work, now being played with success at the Lyric Theatre, London, is counted abroad one of the best things Strauss has ever done.

Emma Carius, star of "A Broadway Honey-moon," now running in Chicago, has entered the producing field with her own establishment.

CHRISTIE  
MAC DONALD  
and EDWIN  
WILSON  
in  
"SWEETHEARTS"  
at the  
NEW  
AMSTERDAM



MIZZI  
HAJOS  
in  
"HER  
LITTLE  
HIGHNESS"  
at the  
LIBERTY



MARGARET CRAWFORD  
in "AMERICA" at the HIPPODROME



HELEN FERGUSON  
at the HARLEM OPERA HOUSE

Mr. Maude and his company are playing a preliminary season in Canada.

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PRISCILLA  
KNOWLES  
at the  
ACADEMY of  
MUSIC

## IN THE VARIETIES.

Several Stars Make Their Debut in Vaudeville—Interesting and Novel Features Headlined on the Programmes for the Week.

Marie Lloyd will appear for another week, with a repertory of new songs, as the attraction at the Palace, and featured with her is Ethel Levey, the singing comedienne, who makes her last vaudeville appearance. For her farewell Miss Levey has a number of new songs, and promises to wear forty-two new gowns during the week. Others on the bill are Amelia Stone and Armand Kalisz and their company, presenting an opera bouffe in one act and a prologue, with half a dozen musical numbers, called "Mon Desir." The book and lyrics were written by Edgar Allan Woolf and the music by Mr. Kalisz. The Morton family will again be represented at the Palace, this time by Paul Morton, assisted by Naomi Glass, presenting "My Lady of the Bungalow"; Armstrong and Ford present an act called "The English Johnny and the Cop"; Bankoff and Girle, in modern dances; Moran and Wiser, comedy bombarding hat throwers; Martin and Sabrin, and the Maxine Brothers.

### HAMMERSTEIN'S.

Wilkie Bard, the English star, will make his first American appearance as the headline attraction on the bill at Hammerstein's Victoria this week. He will present a repertory of his "song scenes," as they are called, with special scenery. Fatima, the Persian dancer, will appear for another week. Others are Winsor McEay, the cartoonist; the Faber Girls, comedienne; Madden and Fitzpatrick; Sherman, Van and Hyman, in a musical novelty; Wentworth, Vesta and Teddy, comedy acrobats; Stewart Sisters and Escorts; Wilbur Sweetman, musical comedian; Sazo, "a juggler for fun," and Gaudieux, comedian on the wire.

### FIFTH AVENUE.

Tyrone Power will head the bill at the Fifth Avenue this week in a bit of dramatic realism, "The Stranger at the Inn," a playlet said to be a "thriller." Featured with Mr. Power are Eddie Foy and the Seven Little Foys. The other eight acts include Harry Kelly and Lee Harrison, a new combination, in a talking, singing and dancing act; Liboniti, rag-time xylophonist; Josephine Dunfee, soprano; Bertie Beaumont and Jack Arnold, in "A Bit of Musical Comedy"; Bush and Shapirou, eccentric dancers; Allen's African Apes; the Three Heddars, equilibrist, and the Fanzter Duo, contortionists.

### UNION SQUARE.

Julius Steger, the headline attraction at the Union Square this week, will offer a one-act playlet, "The Warning," by Harry Russell. Mr. Steger will be supported by Grace Reals, Carrie Love and Master Jack Donald. The comedy feature will be the Three Keatons, presenting their specialty. Others are the Kathskeller Trio, the Flex Mowatts, a quintet of club jugglers; Willa Holt Wakefield, with her pianologue; Zazel, Vernon and company, in their pantomime; Wymers and Weston, with new songs and dances; William Friend and Amy Lesser, in their skit "The Butler and the Maid," and the Clairmont Brothers, with an aerial ladder specialty.

### ALHAMBRA.

William A. Brady's vaudeville playlet, "Beauty is Only Skin Deep," is the headline attraction on the bill at the Alhambra this week. The others are James and Bonnie Thornton, "The Emperor and Empress of Song and Story"; Neptune's Garden of Living Statues, a water spectacle; Johny Cantwell and Reta Walker, in "Under the Gay White Lights"; Miss Leitzler and Jeannette, aerialists; Eva Shirley, "the youngest prima donna in vaudeville"; Lancelotti Lucier and company, offering "Heaps of Hilarity"; Bigney, Campbell and Rayden, presenting

"Fun in a Frisco Cabaret," and Paul La Croix, "The Mad Hatter."

### COLONIAL.

Valeska Suratt and company, in the fantasy, "Black Crepe and Diamonds," will be the feature act at the Colonial Theatre for the week. Others on the bill are Harry Tighe and his "colleagues," in "Taking Things Easy"; Ethel Green, the dainty singing comedienne; Melville and Higgins, presenting "Putting on Airs"; Seldom's Marble Statues, in reproductions of masterpieces; Ben Deely and company, as "The New Bell Boy"; Edwige George, "the almost comedian"; Juggler Bronson and Baldwin, in "Pickings from Song and Dance Land," and Love and Wilbur, comedy acrobats.

### JARDIN DE DANSE.

Joan Sawyer's daily Thés Dansants, continue at the Jardin de Danse, and the nightly bill of cabaret includes Colonel Marc Diamond and Mme. de Laware, the "Octogenarian Turkey Trotters"; Miss Sawyer and Carlos Sebastian, the Marvellous Millers, Dicus and Baraban, Elsa Ward, Stanley and Corbett and Miss Sherwin.

### AMONG THE BURLESQUERS.

The Trocadero Burlesquers, one of the foremost of the Columbia Amusement Company's shows, will be at the Columbia Theatre this week, commencing tomorrow afternoon. An entirely new two-act burlesque called "The Legend of the Ring," written by Frank Finney, also the leading comedian of the company, will be presented by a cast that includes several popular performers. Among them are Florence Mills, Sam Adams, Maudie Burke, Catherine Crawford, Zella Clayton, Lillian English, Lila Raymond and George Brennan. A large and attractive chorus and dancing ballet are features of the show, and the costumes and scenic and electrical effects are said to be unusually beautiful.

The Beauty Parade will appear at the Murray Hill Theatre this week. "Local Color" is the name of the two-act travesty that will be produced by a large company of clever comedians, singers and dancers, assisted by a chorus of thirty attractive girls. Among the principals in the cast are Harry Fields, Joe Phillips, Joseph Mills, James Howell, the Countess Rossi and other well known performers.

Other shows in town are: Al Reeves, at the People's; the Rosie Posie Girls, at Hurlie & Seamon's; the Happy Widows, at Miners, in The Bronx. In Brooklyn, The Beauty, Youth and Folly company will be at the Star, the Liberty Girls at the Empire and the Vanity Fair company at the Casino.

### "WRECKAGE."

J. Hartley Manners, author of "Peg o' My Heart," has just completed the scenario of his new play. In the new drama, it is said, Mr. Manners harks back to the sheer physical power and broad sweeps of emotion which characterized "Zira," save that the protagonist is now a man. "Wreckage" is the name chosen for this drama. It was performed last spring, as a one-act sketch, at a Lamb's Gambol, with Edmund Breese and Edward Ellis in the principal roles. Ellis played a young physician; Breese, the misshapen, drunken wreck who came to him for treatment of an arm infected by needle punctures. The tenacity of the sketch lay in the revelation of the drug victim's past power and place, and his relation to the energetic young physician who was treating him. A bit of the same plot was retained. Mr. Manners expects to finish this play before New Year's. He has moved in from his summer home at Larchmont, and is writing industriously.



JOSEPHINE DUNFEE  
at the 5<sup>th</sup> AVE



ETHEL GREEN  
at the COLONIAL



ETHEL LEVEY  
at the PALACE



WILKIE BARD  
at the HAMMERSTEIN'S



JOAN SAWYER  
at the JARDIN de DANSE



WILLA HOLT WAKEFIELD  
at the UNION SQUARE



FLORENCE MILLS  
at the COLUMBIA